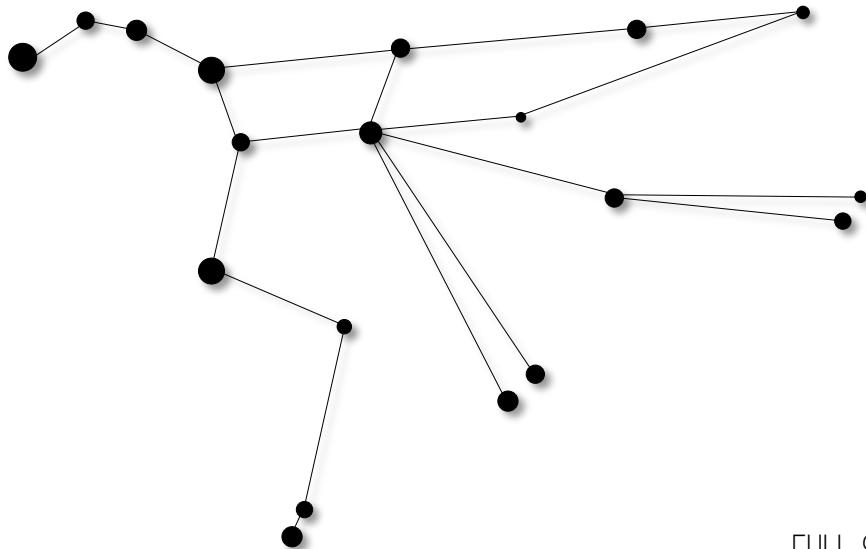


THE NORTH COUNTRY

for: FL/ALT FL
OB/EH
BSSN
VLN (2)
VA (2)
VC

NATHAN LINCOLN DE CUSATIS



FULL SCORE (TRANSPOSED)

***Commissioned by Susanna Loewy for the 2017 Pikes Falls Chamber Music Festival**

Duration: ca. 17-18 min

List of Instruments: Flute (doubles Alto Flute), Oboe (doubles English Horn), Bassoon, Violin 1, Violin 2, Viola 1, Viola 2, Violoncello

Movements:

- I. Boreal Dusk
- II. The Ascent
- III. Birdsong Counterpoint
- IV. Nocturne in the Wilderness
- V. Tear of the Clouds

About this piece:

Beginning in 2016, after living in the barley controlled chaos of New York City for three years, I discovered a beautifully pure, undisturbed, and relatively under-explored world in the mountains of New England and Upstate New York, or what I generally refer to as “the North Country.” After many days of solitary travel through high elevation alpine zones, rugged trails, and old-growth stands of a vast fir-spruce forest, I conceived of a pastoral tone poem that attempts to evoke this imposing landscape that is both physically unforgiving and spiritually satisfying. Each section attempts to capture a different aspect of my experience there: Boreal Dusk is that magical and mysterious moment on the cusp of darkness when you’re alone in the wilderness, far from civilization; The Ascent is a musical journey up a brutally rugged trail to the summit of a 5,000 ft. peak in the White Mountains; Birdsong Counterpoint, although not including any actual birdsongs, attempts to recreate the gently uncoordinated rhythmic twangling of an almost surreal avian choir that surrounded me on top of Grace Peak in the Adirondacks; Nocturne in the Wilderness is a meditation on the infinity of Balsam firs that carpet the world when viewed from the summit of Mount Stratton in southern Vermont, the same view that gave Benton MacKaye the idea for the Appalachian Trail; and finally Tear of the Clouds is named after the lake that forms the source of the Hudson high in the Adirondacks. Where most river depictions in music progress from mountain to sea, my version flows upstream from my home at the mouth of the Hudson to Lake Tear of the Clouds just below the peak of the highest mountain in New York, shedding its turbulence and energy until it arrives in a place impossibly silent and remote, far from the troubles of the world.

The North Country

Nathan Lincoln-DeCusatis | 2017

I. Boreal Dusk

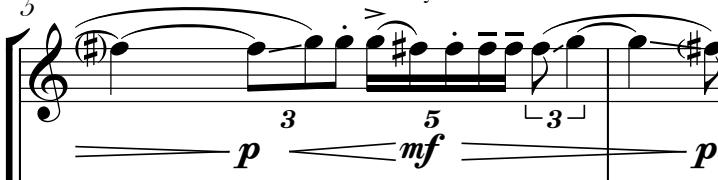
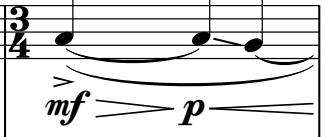
(♩ = 60) Meditative and mysterious

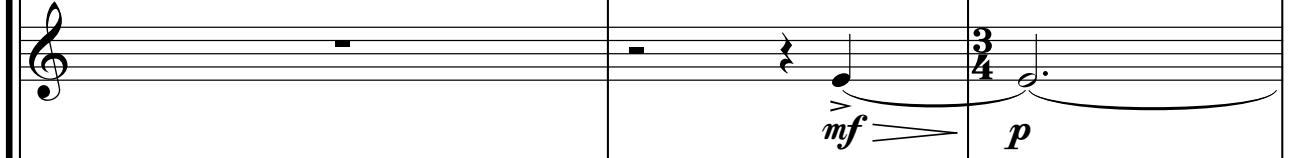
Musical score for "I. Boreal Dusk" featuring eight staves:

- Flute:** Starts with a dynamic **f**, followed by **pp** and **mf**.
- Oboe:** Starts with a dynamic **f**.
- Bassoon:** Starts with a dynamic **f**.
- Violin 1:** Starts with a dynamic **f**, followed by **pp**.
- Violin 2:** Starts with a dynamic **f**, followed by **pp**.
- Viola 1:** Starts with a dynamic **f**, followed by **pp**.
- Viola 2:** Starts with a dynamic **f**, followed by **pp**, then **p > pp**.
- Violoncello:** Starts with a dynamic **f**, followed by **pp**.

Dynamics and time signatures are indicated throughout the score.

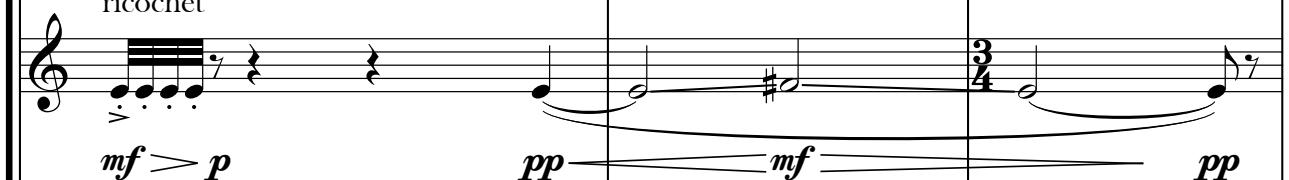
freely

Fl.  

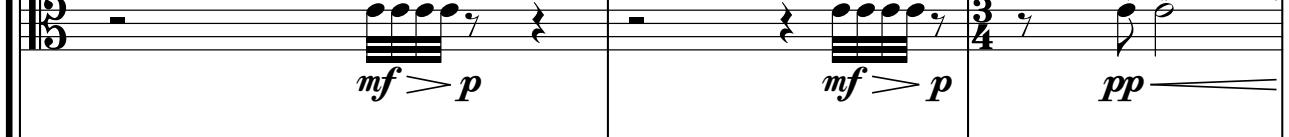
Ob. 

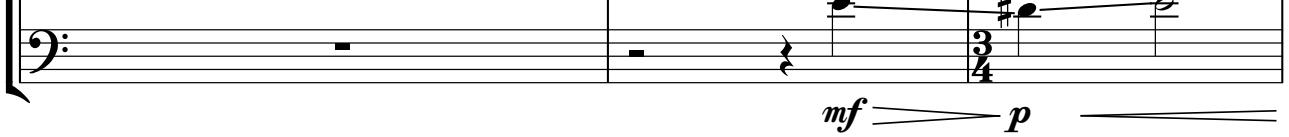
Bsn.  

Vln. 1  (II, III)

Vln. 2  

Vla. 1  

Vla. 2  

Vc. 

8

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

f

f

f

fp

mf

mf

f

mf > p

f

pp

p

pp

f

pp

f

pp

f

p

p

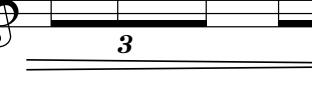
(echo fl)

ricochet

viscous slide

12

Fl.  ***pp***

Ob.  ***p***

Bsn.  ***f*** ***p*** ***pp***

Vln. 1  ***mp*** ***mf***

Vln. 2  ***mf*** ***p***

Vla. 1  ***n***

Vla. 2  ***mf*** ***p***

Vcl.  ***mf*** ***p***

Vcl.  ***p*** ***mf*** ***p***

Vcl.  ***mf***

16

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

ricochet

f > *p*

mf > *p* — *f*

mf > *p*

p

f — *pp*

f — *pp*

f — *pp*

19

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp 5 *mf* 5 *pp*

mf 5 *pp*

pp

mf > *p*

pp *f*

f *p*

p

22

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Flute (Fl.): Rests throughout the first measure, then a sixteenth-note pattern starting at the end of the bar.

Oboe (Ob.): Rests throughout the first measure, then eighth-note patterns starting at the end of the bar, labeled *mf* followed by *p*.

Bassoon (Bsn.): Rests throughout the first measure, then sixteenth-note patterns starting at the end of the bar, labeled *mf* followed by *p*.

Violin 1 (Vln. 1): Sixteenth-note patterns starting at the beginning of the measure, labeled *p*, *mf*, and *p*. A dynamic instruction "sul pont" is written above the staff.

Violin 2 (Vln. 2): Eighteenth-note patterns starting at the beginning of the measure, labeled *mp*, *mf*, *p*, and *mf*.

Viola 1 (Vla. 1): Eighth-note patterns starting at the beginning of the measure, labeled *pp*.

Viola 2 (Vla. 2): Eighth-note patterns starting at the beginning of the measure, labeled *pp*.

Cello (Vc.): Sixteenth-note patterns starting at the beginning of the measure, labeled *mf* followed by *p*.

A

24

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

ord

f > p

f = p = f

f > p

f > p

mf <

pp

f

f > p

mf <

f

pp

27

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

32

This musical score page contains seven staves, each representing a different instrument or section of the orchestra. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Vc.). The music is divided into measures by vertical bar lines. Measure 1 consists of two measures of common time (indicated by a 'C'). Measure 2 begins with a measure of common time followed by a measure of 2/4 time. Measure 3 begins with a measure of 2/4 time followed by a measure of common time. Measure 4 begins with a measure of common time followed by a measure of 2/4 time.

Flute (Fl.): In measure 1, there is a sustained note on the first line. In measure 2, there is a single note followed by a fermata. In measure 3, there is a sixteenth-note pattern. In measure 4, there is a sustained note on the first line.

Oboe (Ob.): In measure 1, there is a sixteenth-note pattern. In measure 2, there is a sustained note on the first line. In measure 3, there is a sixteenth-note pattern. In measure 4, there is a sustained note on the first line.

Bassoon (Bsn.): In measure 1, there is a sustained note on the first line. In measure 2, there is a sixteenth-note pattern. In measure 3, there is a sixteenth-note pattern. In measure 4, there is a sixteenth-note pattern.

Violin 1 (Vln. 1): In measure 1, there is a sustained note on the first line. In measure 2, there is a single note followed by a fermata. In measure 3, there is a single note followed by a fermata. In measure 4, there is a sustained note on the first line.

Violin 2 (Vln. 2): In measure 1, there is a sustained note on the first line. In measure 2, there is a sixteenth-note pattern. In measure 3, there is a sustained note on the first line. In measure 4, there is a sixteenth-note pattern.

Cello (Vcl.): In measure 1, there is a sustained note on the first line. In measure 2, there is a single note followed by a fermata. In measure 3, there is a single note followed by a fermata. In measure 4, there is a sustained note on the first line.

Double Bass (Vc.): In measure 1, there is a sustained note on the first line. In measure 2, there is a single note followed by a fermata. In measure 3, there is a single note followed by a fermata. In measure 4, there is a sustained note on the first line.

Dynamic markings:

- Measure 1:** No dynamic markings.
- Measure 2:** **pp** (pianississimo) at the end of the first measure.
- Measure 3:** **p** (pianissimo) at the beginning, **pp** (pianississimo) at the end of the first measure.
- Measure 4:** **p** (pianissimo) at the beginning, **mf** (mezzo-forte) in the middle, **p** (pianissimo) at the end.
- Measure 5:** **p** (pianissimo) at the beginning, **pp** (pianississimo) at the end of the first measure.
- Measure 6:** **p** (pianissimo) at the beginning, **p** (pianissimo) at the end of the first measure.
- Measure 7:** **f** (fortissimo) at the beginning, **p** (pianissimo) at the end of the first measure.
- Measure 8:** **mf** (mezzo-forte) at the beginning, **p** (pianissimo) at the end of the first measure.
- Measure 9:** **mf** (mezzo-forte) at the beginning, **mp** (mezzo-pianissimo) in the middle, **mf** (mezzo-forte) at the end of the first measure.
- Measure 10:** **p** (pianissimo) at the beginning, **pp** (pianississimo) at the end of the first measure.

34

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

36

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Dynamic markings: *f*, *p*, *mp*, *pp*, *f*, *p*, *mf*, *p*.

Rhythmic patterns include sixteenth-note chords, eighth-note pairs, and sustained notes with grace notes.

40

Fl. *f*

Ob.

Bsn. *p*

Vln. 1 *pp f*

Vln. 2

Vla. 1 *p mf p*

Vla. 2 *mf p p mf p*

Vc. *p mf p*

This musical score page contains six staves of music. The top staff features Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The second section starts with Violin 1 (Vln. 1) playing eighth-note pairs at dynamic *pp*, followed by Violin 2 (Vln. 2) with sustained notes at *f*. The third section includes Cello (Vla. 1) with sixteenth-note patterns at *p*, Double Bass (Vla. 2) with eighth-note pairs at *mf*, and Bassoon (Vc.) with eighth-note pairs at *p*. Measure numbers 40 are indicated above the first two staves.

42

Fl. *p* *f*

Ob. *pp* *f*

Bsn. *mf* *p*

Vln. 1 *p* *f*

Vln. 2 *p* *mf* *p*

Vla. 1 *p* *mf* *p* *mf*

Vla. 2 *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

This musical score page contains two systems of music. The first system begins with a dynamic of *p* for Flute and Oboe, followed by a dynamic of *f*. The Bassoon has a dynamic of *mf* followed by *p*. The second system begins with a dynamic of *p* for Violin 1, followed by a dynamic of *f*. The Violin 2 part consists of eighth-note patterns starting with a dynamic of *p*, followed by *mf*, and then *p*. The Cello 1 part consists of sixteenth-note patterns starting with a dynamic of *p*, followed by *mf*, and then *p*. The Cello 2 part consists of sixteenth-note patterns starting with a dynamic of *p*, followed by *mf*, and then *p*. The Double Bass part consists of sixteenth-note patterns starting with a dynamic of *p*, followed by *mf*, and then *p*.

44

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pp

pp

mf

p

mf

pp

mf

p

mf

p

mf

p

mf

p

mf

p

mf

mf

piercing.....

46

Fl. Ob. Bsn.

Vln. 1 Vln. 2 Vla. 1 Vla. 2 Vc.

mf

ff

ff

ff

f

f

mf

...evaporating...

Fl. 49 *pp*

Ob. *p*

Bsn.

Vln. 1 *mp* *pp* *mp* \Rightarrow *p* ³

Vln. 2 *p*

Vla. 1 *p* *pp*

Vla. 2 *p* ³ *mp* ⁵ ³

Vc. *p*

B

Quiet, peaceful stuttering

51

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pizz.

arco

pp

mf

mf

pp

pp

pp

53

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Flute: Dynamics: *mp*, *p*, *mp*, *pp*. Performance: Slurs, grace notes.

Oboe: Dynamics: *p*, *pp*, *mp*. Performance: Slurs, grace notes.

Bassoon: Dynamics: *p*, *pp*, *mp*. Performance: Slurs, grace notes.

Violin 1: Dynamics: *3 mp*, *3 mp*, *3 mp*, *mp*, *pp*. Performance: Slurs, grace notes.

Violin 2: Dynamics: *3 mp*, *5*, *3 p*, *3 p*, *p*. Performance: Slurs, grace notes.

Cello: Dynamics: *pizz.*, *arco*, *pizz.*, *arco, ric.*. Performance: Slurs, grace notes.

Double Bass: Dynamics: *mf*, *3 mf*, *pizz.*, *mf*. Performance: Slurs, grace notes.

56

Fl.

Ob.

Bsn.

Vln. 1 arco, sul pont. 5 3 mp pp

Vln. 2 3 3 mp pp >p

Vla. 1

Vla. 2 pizz. 3 mp

Vc. arco

58

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pizz.
mf
mp

arco, ord.
mp
p — *mf* — *p*

pizz.
mf — *mp*

(I, II)
p — *mf* — *p*

arco. sul tasto
mp — *mf*

pizz.
mp — *mf*

arco, ord.
p — *mf* — *p*

sul tasto
p — *mf*

60

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

mf

pizz.

arco, sul pont.

sul tasto

pizz.

mp

mf

pp

p

arco, ord.

3

Fl. *mp* *mf* *mp*

Ob.

Bsn.

Vln. 1 pizz. arco, ord. pizz.

Vln. 2 arco, ord. (I, II) *p* < *mp* > *p*

Vla. 1 arco (I, II) *p* < *mp* > *p* pizz.

Vla. 2

Vc. pizz. *f* *mf*

C

II. The Ascent
 $(\text{♩} = 120)$ Twice as fast

66

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Piano (right side of page)

Measure 66: Flute (f), Oboe (mf), Bassoon (mf), Violin 1 (mf), Violin 2 (mf), Cello (f), Piano (mf). Measure 67: Flute (p), Oboe (mf), Bassoon (mf), Violin 1 (pizz.), Violin 2 (mf), Cello (pp), Piano (mf). Measure 68: Flute (p), Oboe (mf), Bassoon (mf), Violin 1 (arco), Violin 2 (arco), Cello (mf), Piano (mf). Measure 69: Flute (mf), Oboe (mf), Bassoon (mf), Violin 1 (mf), Violin 2 (mf), Cello (mf), Piano (mf).

70

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pizz.

arco

pizz.

arco

f

mf

p

fp

mf

f

74

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

78

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

pp

f

p

pp

f

f

p

f

pizz.

f

f

f

p

f

p

f

p

f

pizz.

f

arco

fp

f

81

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

85

Fl.

Ob. *p*

Bsn. *fp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. 1

Vla. 2

Vc.

fp — *f*

87

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

fp

v.

D

Soaring; propulsive

89

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

91

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

93

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

95

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mf — *p*

mf —

mf —

mp

pp — 3 — 3 —

mp —

mf —

mp

mp — *mf*

pp —

97

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

mf

mp

pp

mf

mp < mf > mp

pp

99

Fl. *p* *mf* *p*

Ob.

Bsn. *f* *fp* *f*

Vln. 1

Vln. 2

Vla. 1

Vla. 2 *mp* *mf* *mp* *mf*

Vc. *f* *fp* *f*

101

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

E

Fl. *f* *mf*

Ob. *pp*

Bsn.

Vln. 1 *f* *mf*

Vln. 2 *pp* *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc.

Detailed description: This is a page from a musical score. At the top left is the page number '38'. In the upper left corner, there is a large, bold letter 'E' enclosed in a square box. The music is divided into two measures by a vertical bar. The first measure begins with dynamics 'f' for Flute and 'pp' for Bassoon. The second measure begins with dynamics 'mf' for Flute and 'pp' for Bassoon. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla. 1), Double Bass (Vla. 2), and Double Bass (Vc.). The violins play eighth-note patterns, and the cellos play sixteenth-note patterns. The bassoon has sustained notes throughout both measures.

105

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl.

p 3 mf 3 3 p

p mf 3 3 3 p

107

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp

mf

f

fp

p

mf

f

fp

109

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

F

Surging forward....

Fl. *pp* *mf*

Ob.

Bsn. *f*

(w/ vln 2)

Vln. 1 *pp* *mf*

Vln. 2 *f*

(w/ ob)

Vla. 1

Vla. 2 *f*

Vc. *f*

mp *f*

113

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

115

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

116

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

118

Fl. $\begin{array}{cccc} 3 & 3 & 3 & 3 \end{array}$ $f \longrightarrow p$

Ob. $\begin{array}{cc} 3 & 3 \end{array}$ p

Bsn. $f \longrightarrow mp \longrightarrow f$ $fp \longrightarrow f$

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. $f \longrightarrow mp \longrightarrow f$ $fp \longrightarrow f$

This musical score page contains six staves of music for orchestra. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla. 1), and Double Bass (Vla. 2) at the bottom. Measure 118 begins with the flute and oboe playing eighth-note patterns in triplets, with dynamics marked as forte (f) and piano (p). The bassoon plays a sustained note with dynamics marked as forte (f), mezzo-forte (mp), forte (f), forte (fp), and forte (f). The violins play sixteenth-note patterns. The cellos and double bass play sustained notes with dynamics marked as forte (f), mezzo-forte (mp), forte (f), forte (fp), and forte (f).

120

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

3

3

f

mp

f

p

f

mf

mf

f

f

122

Fl. $\begin{array}{c} 3 \\ \text{f} \\ 3 \\ \text{f} \\ 3 \\ \text{mp} \\ \text{f} \end{array}$

Ob. $\begin{array}{c} f \\ p \end{array}$

Bsn. $\begin{array}{c} \text{v} \\ \sharp \end{array}$

Vln. 1 $\begin{array}{c} - \\ f \\ mp \end{array}$

Vln. 2 $\begin{array}{c} \text{v} \\ 3 \\ 3 \\ 3 \\ 3 \\ f \\ 3 \\ 3 \\ 3 \\ 3 \end{array}$

Vla. 1 $\begin{array}{c} \text{v} \\ \text{o} \end{array}$

Vla. 2 $\begin{array}{c} \text{v} \\ \text{o} \\ mp \end{array}$

Vc. $\begin{array}{c} \text{v} \\ \sharp \end{array}$

The musical score for orchestra and strings on page 48, measure 122, is as follows:

- Flute (Fl.):** Playing eighth-note patterns in 3/4 time, dynamic *f*, then *mp*, then *f* again.
- Oboe (Ob.):** Playing eighth-note patterns in 3/4 time, dynamic *f*, then *p*.
- Bassoon (Bsn.):** Playing sixteenth-note patterns in 3/4 time, dynamic *v*, then *#*.
- Violin 1 (Vln. 1):** Playing eighth-note patterns in 2/4 time, dynamic *f*, then *mp*.
- Violin 2 (Vln. 2):** Playing eighth-note patterns in 3/4 time, dynamic *mp*, then *f*.
- Cello (Vcl.):** Playing eighth-note patterns in 3/4 time, dynamic *v*.
- Double Bass (Vc.):** Playing sixteenth-note patterns in 3/4 time, dynamic *v*, then *#*.
- Viola 1 (Vla. 1):** Playing sustained notes in 2/4 time, dynamic *v*, then *o*.
- Viola 2 (Vla. 2):** Playing sustained notes in 2/4 time, dynamic *mp*, then *o*.

The measure is divided into two 3/4 sections followed by one 2/4 section. Articulations include *v* (slur), *o* (sustained note), and *#* (sharp sign).

124

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

f

p

mp

f

f

f

126

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

128

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

G

Shifting; jittery....

130

Fl. $\begin{array}{c} \text{4} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

Ob. $\begin{array}{c} \text{4} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

Bsn. $\begin{array}{c} \text{2} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

Vln. 1 $\begin{array}{c} \text{4} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

Vln. 2 $\begin{array}{c} \text{4} \\ \text{4} \end{array}$ $\begin{array}{c} (\text{sul E}) \\ \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

Vla. 1 $\begin{array}{c} \text{4} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

Vla. 2 $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

Vc. $\begin{array}{c} \text{2} \\ \text{4} \end{array}$ $\begin{array}{c} \text{3} \\ \text{4} \end{array}$ $\begin{array}{c} \text{5} \\ \text{4} \end{array}$

132

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

(sul A)

f > *mp*

f > *mp* >

f > *mp*

f > *mp* >

135

Fl. $\begin{array}{c} \text{mp} \\ \text{<} \end{array} \text{f}$

Ob. $\begin{array}{c} \text{p} \\ \text{<} \end{array} \text{f}$

Bsn. $\begin{array}{c} \text{p} \\ \text{<} \end{array} \text{f}$

Vln. 1 $\begin{array}{c} \text{p} \\ \text{<} \end{array} \text{f}$

Vln. 2 $\begin{array}{c} \text{p} \\ \text{<} \end{array} \text{mf}$

Vla. 1 $\begin{array}{c} \text{p} \\ \text{<} \end{array} \text{f}$

Vla. 2 $\begin{array}{c} \text{p} \\ \text{<} \end{array} \text{f}$

Vc. $\begin{array}{c} \text{p} \\ \text{<} \end{array} \text{f}$

137

Fl. - γ F^{N} - $p < f$

Ob. - γ F^{N} - $p < f$

Bsn. - B^{N} γ - $p < f$

Vln. 1 8^{va} - $p < f$ - p

Vln. 2 - $p < f$ $p \rightarrow f$ - p

Vla. 1 $p < f$ - $p \rightarrow f$

Vla. 2 - $p < f$ $p \rightarrow f$ - p

Vc. - B^{N} γ - $p \rightarrow f$

139 weird circus

Fl. *mf*

weird circus

Ob. *mf*

weird circus

Bsn. *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. 1 *p* < *f*

Vla. 2 *f* *p* < *f*

Vc. *p* < *f*

141 dainty

Fl. *p* f

Ob. *p* f

Bsn. *mf*

Vln. 1

Vln. 2

Vla. 1

Vla. 2 pizz. *mp*

Vc. pizz. *mp*

This musical score page contains six systems of music. The first system features woodwind instruments: Flute, Oboe, and Bassoon. The Flute and Oboe play eighth-note patterns with grace notes, labeled 'dainty'. The Bassoon plays eighth-note patterns. Dynamics for the Flute and Oboe are marked with 'p' followed by 'f'. The second system consists of two Violins (Vln. 1 and Vln. 2) playing sustained notes. The third system features a single Cello (Vla. 1). The fourth system includes two Cellos (Vla. 2) playing pizzicato eighth-note patterns, with dynamics marked as 'pizz.' and 'mp'. The fifth system features a Double Bass (Vc.) playing pizzicato eighth-note patterns, also marked with 'pizz.' and 'mp'.

143

Fl.

Ob.

Bsn.

Vln. 1 pizz. *f* *mf* arco *p* *f* *mp* *mf*

Vln. 2 pizz. *f* *mf* arco *p* *mp*

Vla. 1 pizz. *f* *mf*

Vla. 2

Vc. (crisp, in time) *f*

(woof)

145

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

arco

Vla. 1

Vla. 2

arco

Vc.

147

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

ff V.S.

ff fp

f

ff

mf

ff

mf

ff

f

f

f

f

H Settle into driving groove....

149

The musical score consists of two systems of music. The first system (measures 1-2) includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Vc.). The second system (measures 3-4) includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Vc.). Measure 1: Flute rests, Ob. and Bsn. play eighth-note patterns at **ff**. Measure 2: Flute rests, Ob. and Bsn. play eighth-note patterns at **f**, Vln. 1 and Vln. 2 play sixteenth-note patterns at **f** followed by **mp**, Vcl. rests, Vc. plays eighth-note patterns at **ff**. Measure 3: Ob. and Bsn. play eighth-note patterns at **f**, Vln. 1 and Vln. 2 play sixteenth-note patterns at **f** followed by **mp**, Vcl. rests, Vc. rests. Measure 4: Ob. and Bsn. play eighth-note patterns at **p**, Vln. 1 and Vln. 2 play sixteenth-note patterns at **p**, Vcl. plays eighth-note patterns at **arco**, Vc. plays eighth-note patterns at **f** followed by **mp**.

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

151

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

153

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp — *f*

f

f < *ff*

f — *mp*

mp — *f*

f

f < *ff*

155

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mf $\nearrow f$

mf

mf $\nearrow f$

mf $\nearrow f$

f $\overbrace{\quad}$ *mp*

157

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

159

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

f > *p* *f* > *p*

f ————— *ff*

f

mf ————— *f*

mp ————— *mf* *f*

ff

f > *p*

f > *p*

mf ————— *f*

f

f ————— *ff*

> *p* *f* *mp* ————— *mf* *f* *f* > *p*

f

mp —————

f

f > *p*

f

f > *p*

161

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

f *mp*

fp

fp

fp

fp

163

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

165

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

167

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl.

169

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

I As in the beginning....
(♩ = 60)

170

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

ff

ff

ff

ff

173

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

176

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

f

mf

pp

fp

f

p

p

pp

mf

pp

mf

sul pont

ord

ricochet

mf

p

pp

mf

p

pp

f

mf

p

pp

mf

p

pp

f

mf

p

pp

mf

p

pp

f

179

Fl.

To: ENGLISH HORN

Eng. Hn.

Bsn.

Vln. 1

pizz.

Vln. 2

pizz.

Vla. 1

f > *p*

Vla. 2

ricochet

Vc.

mf *p* *pp*

pp

p *pp* *mp* > *pp*

f > *p*

mf > *p* *mp* > *p* *n*

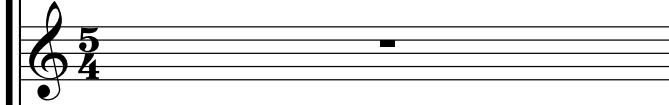
pizz.

pp

182

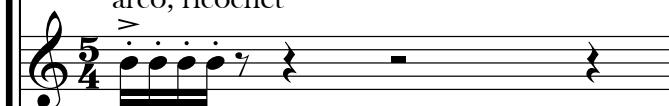
To: ALTO FLUTE

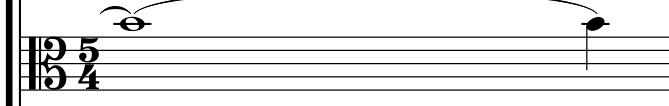
Fl. 

Eng. Hn. 

Bsn. 
pp *p*

Vln. 1 
mp *pp*
arco, ricochet *mp*
(1/4 flat)
pizz. *pp*

Vln. 2 
mf *p* *mp* *pp*
arco *3*

Vla. 1 
pp *p*

Vla. 2 
pizz. *pp*
arco

Vc. 
p *mp* *p*

J III. *Birdsong Counterpoint*

184

A. Fl.

(Eng. Horn)

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

mp

p

pizz.

p

p

p

p

3

3

3

3

3

3

186

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

<mp>

arco

mp

p

pp

pizz.

pp

mp

p

mp

arco

pp

pp

pp

189

(Alto Fl)

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

192

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

arco

195

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

arco

$\overbrace{\hspace{10em}}$

$\overbrace{\hspace{10em}}$

$\overbrace{\hspace{10em}}$

K

Hypnotized and burbling.....

197

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pizz.

p

arco

p

arco

pp

arco

pp

pp

199

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp

mp

arco

pizz.

mp

pizz.

arco

pp

mp

pizz.

pp

mp

pp

pp

201

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

204

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pizz.

arco

pp

pp

pp

pp

mf

206

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pp

mf

pp

pp

mf

pp

mf

pp

pp

pp

208

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp

p

mf — *pp*

pp

pp

pp

pp

mf — *pp*

mp

building....

210

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

212

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

mf

pp

mf

pp

213

A. Fl. *f*

Eng. Hn. *f*

Bsn. *f*

Vln. 1 *f*

Vln. 2 *f* *p*

Vla. 1 *f*

Vla. 2 *f*

Vc. *f*

suddenly calm....

214

A. Fl. ff

Eng. Hn. ff

Bsn. ff

Vln. 1 ff

Vln. 2 ff

Vla. 1

Vla. 2 ff

Vc. ff mf

mf

fp

3 3

pp

ricochet pizz. 3 3

mf > p mp

fp

fp>

pizz.

216

A. Fl. Eng. Hn. Bsn.

Vln. 1 Vln. 2 Vla. 1 Vla. 2 Vcl. Vc.

pizz.
arco, ricochet
p
mf > p
pp — n
pp — mp
pp — n.
pp — mp
arco
fp

218

A. Fl.

Eng. Hn.

Bsn.

Vln. 1 arco, ricochet

Vln. 2

Vla. 1

Vla. 2

Vc.

This musical score page contains six staves of music for various instruments. The first three staves (A. Flute, English Horn, Bassoon) are grouped together. The next three staves (Violin 1, Violin 2, Cello) are also grouped together. The Double Bass staff is separate. The score includes dynamic markings like *pp*, *mf*, *p*, *mp*, and *pizz.*. Performance instructions include 'arco, ricochet' for Violin 1, '3' and '5' over groups of notes, and 'sul pont.' for the Double Bass. Articulation marks like dots and dashes are also present.

L*IV. Nocturne in the Wilderness*

221

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

sul pont.

225

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

228

A. Fl.

Eng. Hn.

Bsn.

Vln. 1 pizz. *p* *mf*

Vln. 2 arco *p* < *mp*

Vla. 1 arco *p* < *mp* 3

Vla. 2 3

Vc. pizz. *mf*

231

A. Fl. $\text{G} \frac{5}{4}$ (p) $\text{G} \frac{3}{4}$ $\text{G} \frac{5}{4}$

Eng. Hn. $\text{G} \frac{5}{4}$ (p) $\text{G} \frac{3}{4}$ $\text{G} \frac{5}{4}$ (pp)

Bsn. $\text{Bass} \frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Vln. 1 $\text{G} \frac{5}{4}$ - $\text{G} \frac{3}{4}$ $\text{G} \frac{5}{4}$

Vln. 2 $\text{G} \frac{5}{4}$ $\frac{3}{4}$ $\text{G} \frac{5}{4}$ $p < mp$

Vla. 1 $\text{C} \frac{5}{4}$ - $\text{G} \frac{3}{4}$ $\text{G} \frac{5}{4}$ arco $p < mp$ pizz

Vla. 2 $\text{C} \frac{5}{4}$ $\text{G} \frac{3}{4}$ $\text{G} \frac{5}{4}$

Vc. $\text{C} \frac{5}{4}$ $\text{G} \frac{3}{4}$ $\text{G} \frac{5}{4}$

M Serene twinkling.....

234

A. Fl. *mf*

Eng. Hn. *p* *mf*

Bsn.

Vln. 1

Vln. 2

Vla. 1 arco *p < mp*

Vla. 2

Vc.

236

A. Fl.

pp *p*—*mf*

pp

p—*mf*

pp

p—*mf*

pp

p—*mp*

p—*mp*

arco

p—

238

A. Fl.

3

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p *mf*

pp

p *mf*

p < *mp*

p < *mp*

mp

arco, ord.

pizz.

240

A. Fl. *pp* *mf* *p*

Eng. Hn. *pp*

Bsn.

Vln. 1 *arco, ord.*

Vln. 2 *pizz.* *p < mp*

Vla. 1 *pizz.*

Vla. 2 *p < mp*

Vc. *arco*

242

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

pizz.

arco

mp

Vln. 2

arco

p *mp*

Vla. 1

arco

pizz.

Vla. 2

sharp

p

Vc.

pizz.

arco

pizz.

p

245

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pizz.

pp

p

mp

arco

arco

p

mp

p

<mp

pizz.

arco

247

A. Fl.

Eng. Hn.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

To: OBOE

p

pp

pizz.

pp

pp

p

p

p

p

pp

The musical score consists of seven staves. The first three staves (A. Fl., Eng. Hn., Bsn.) are in common time (indicated by a '4'). The remaining four staves (Vln. 1, Vln. 2, Vla. 1, Vla. 2) are in common time (indicated by a '4'). The Alto Flute (A. Fl.) and English Horn (Eng. Hn.) play eighth-note patterns with grace notes, dynamic *pp*. The Bassoon (Bsn.) also plays eighth-note patterns with grace notes. The Violin 1 (Vln. 1) starts with a grace note followed by a bass note (*p*) and then eighth-note patterns. The Violin 2 (Vln. 2) starts with a grace note followed by a bass note (*p*) and then eighth-note patterns. The Cello (Cello) has a sustained note with a grace note. The Double Bass (Vc.) has eighth-note patterns with grace notes. A box labeled "To: OBOE" is placed above the English Horn part. The tempo is marked 247.

N V. *Tear of the Clouds*

Twice as Fast ($\text{♩} = 120$)

105

250

A. Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

252

To: FLUTE

A. Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

To: FLUTE

n. *mp* — *mf*

p — *mp*

pizz. *arco*

p

p — *mf*

p — *mf* — *f*

mf

mf — *p*

p — *mp*

255

Fl.

(Oboe)

Ob.

Bsn.

p — *mp*

Vln. 1

f

mp — *mf*

Vln. 2

n.

Vla. 1

n —

mp

Vla. 2

mf

p — *mf* — *p*

Vc.

p — *mp*

p < *mf*

pizz.

257

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Dynamic markings and performance instructions:

- Flute: - (Measure 1), *mp* (Measure 2), *mf* (Measure 3), *f* (Measure 4)
- Oboe: - (Measure 1), *mp* (Measure 2), *mf* (Measure 3), - (Measure 4)
- Bassoon: *p* (Measure 1), *mp* (Measure 2), *mf* (Measure 3), *f* (Measure 4)
- Violin 1: - (Measure 1), *mp* (Measure 2), *mf* (Measure 3), *p* (Measure 4)
- Violin 2: *p* (Measure 1), *mf* (Measure 2), *p* (Measure 3), *mf* (Measure 4), *f* (Measure 5)
- Cello: - (Measure 1), *p* (Measure 2), *mp* (Measure 3), *mf* (Measure 4), *f* (Measure 5)
- Double Bass: - (Measure 1), *p* (Measure 2), *mf* (Measure 3), *f* (Measure 4), *p* (Measure 5)

Performance instructions:

- Flute: *mp* (Measure 2), *mf* (Measure 3)
- Oboe: *mp* (Measure 2), *mf* (Measure 3)
- Bassoon: *p* (Measure 1), *mp* (Measure 2), *mf* (Measure 3), *f* (Measure 4)
- Violin 1: *mp* (Measure 2), *mf* (Measure 3)
- Violin 2: *p* (Measure 1), *mf* (Measure 2), *p* (Measure 3), *mf* (Measure 4)
- Cello: *p* (Measure 2), *mp* (Measure 3), *mf* (Measure 4)
- Double Bass: *p* (Measure 2), *mf* (Measure 3), *f* (Measure 4)

260 (Flute)

Fl. *fp* — *mf*

Ob. *fp* — *mf*

Bsn. *fp* — *f*

Vln. 1 *p* — *mf*

Vln. 2 *f* pizz.

Vla. 1 *mf* arco

Vla. 2 *p* — *mf* *fp* — *p*

Vc. *f* *fp* — *f*

This musical score page contains six staves of music. The top three staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The bottom three staves are strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Double Bass (Vc.). The violins are further divided into Vla. 1 and Vla. 2. The flute and oboe play eighth-note patterns in measure 1, with dynamics *fp* and *mf*. The bassoon plays eighth-note patterns in measure 2, with dynamics *fp* and *f*. The strings play eighth-note patterns in measure 3, with dynamics *p* and *mf*. In measure 4, the violin 2 part has a pizzicato section with dynamic *f*, while the other strings play eighth-note patterns with dynamic *mf* and arco. The double bass plays eighth-note patterns in measure 5, with dynamic *fp* followed by *f*. The cello plays eighth-note patterns in measure 6, with dynamic *f* followed by *fp* and *f*.

263

Fl. mf fp — f

Ob. mf

Bsn. mf

Vln. 1 mf fp — f

Vln. 2 mf ricochet $f > p$ p — mf mf

Vla. 1 mf p — mf mf

Vla. 2 mf $p < f$ $pizz.$ mf

Vc. mf $pizz.$ mf

266

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mf

arco

p < *f*

mf

p < *f*

pizz.

arco, ricochet

f > *p* *fp*

arco

p < *f*

pizz.

mf

arco

p

arco

p < *f*

mp

f

f > *p*

ricochet

269

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

fp

fp

fp

mp

mf *mp*

8va

fp

fp

272

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

f

f

f

pp

(8)

f

f

f

pp

mf *pp*

Sparkling and intense....

275

Fl. *ff* *pp* $\frac{3}{4}$

Ob. *ff* *pp* $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Vln. 1 (8) *ff* *f* $\frac{3}{4}$

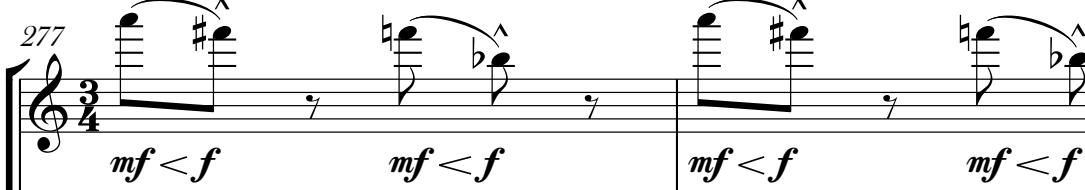
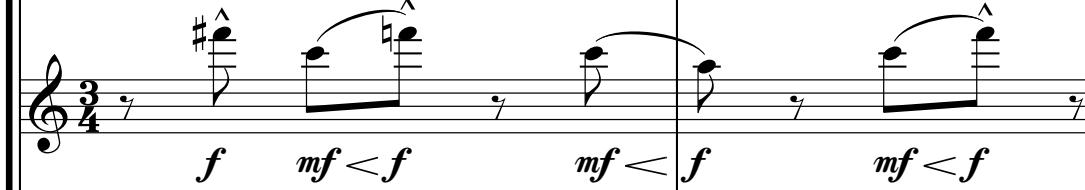
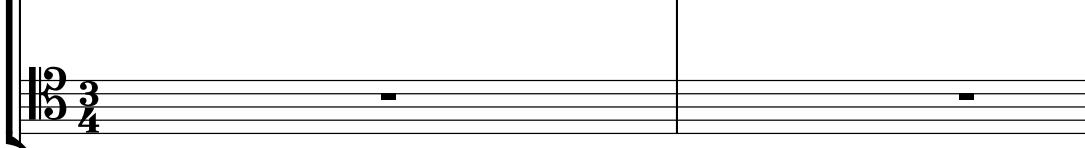
Vln. 2 *ff* *f* $\frac{3}{4}$

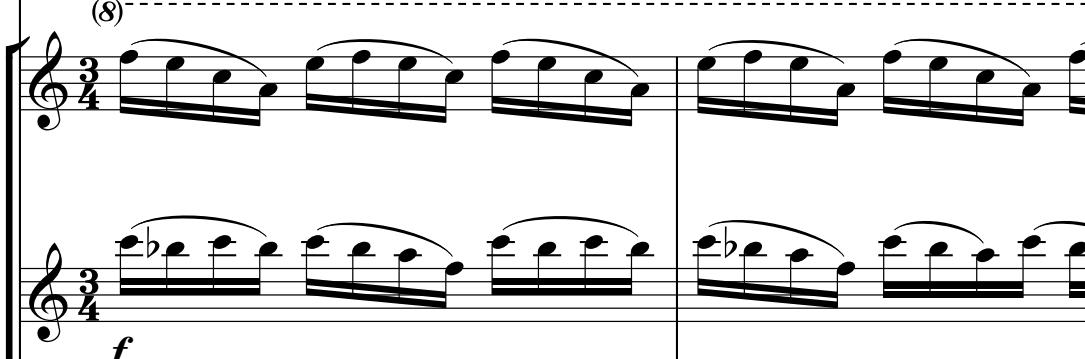
Vla. 1 *ff* $\frac{3}{4}$

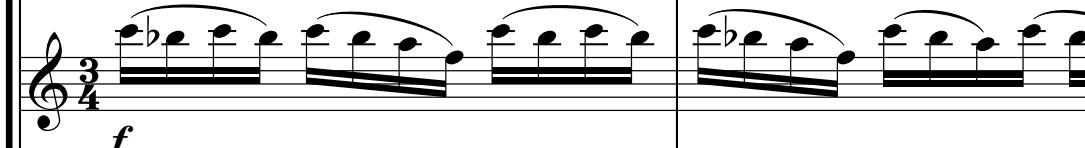
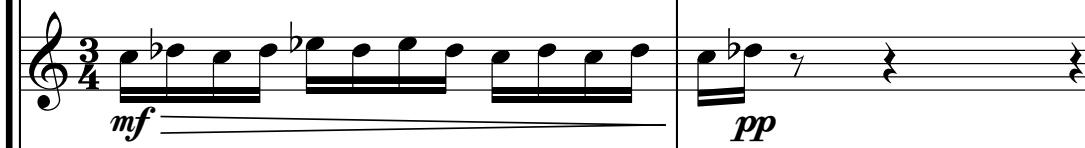
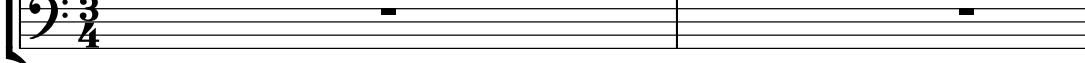
Vla. 2 *ff* p $\frac{3}{4}$

Vc. $\frac{3}{4}$

Detailed description: The musical score is divided into two systems by a vertical bar. The first system starts with a dynamic ff for Flute and Oboe, followed by a dynamic pp. The instrumentation includes Flute, Oboe, Bassoon, Violin 1, Violin 2, Cello, and Double Bass. The second system begins with a dynamic ff for Violin 1 and Violin 2, followed by a dynamic f. The instrumentation changes to Violin 1, Violin 2, Cello, and Double Bass. The score includes tempo markings 275 and 8, and time signatures 3/4 throughout.

Fl. 277 
Ob. 
Bsn. 

(8) 

Vln. 1 
Vln. 2 
Vla. 1 
Vla. 2 
Vc. 

279

Fl. $\frac{4}{4}$ f *mf* \leftarrow f *mf* \leftarrow f

Ob. $\frac{4}{4}$ *mf* \leftarrow f *mf* \leftarrow f *mf* \leftarrow

Bsn. $\frac{3}{4}$ -

(8)

Vln. 1 $\frac{4}{4}$ -

Vln. 2 $\frac{4}{4}$ -

Vla. 1 $\frac{4}{4}$ -

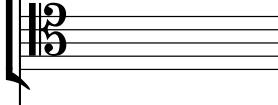
Vla. 2 $\frac{4}{4}$ -

Vc. $\frac{4}{4}$ -

This musical score page contains six staves of music. The top two staves are for Flute (Fl.) and Oboe (Ob.), both in common time (4/4). The Flute starts with a forte dynamic (f) and plays eighth-note pairs with grace notes. The Oboe follows with similar eighth-note pairs. The Bassoon (Bsn.) staff is in 3/4 time and has a sustained note. The bottom four staves are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), and Viola 2 (Vla. 2), all in common time (4/4). The Violins play eighth-note patterns. The Double Bass (Vc.) and Cello staves are entirely blank, indicating they are silent. Measure 279 begins with a dynamic of f for the Flute and Ob., followed by mf dynamics with slurs for both instruments. The bassoon has a sustained note throughout the measure. The violins play eighth-note patterns. The double bass and cello staves are silent.

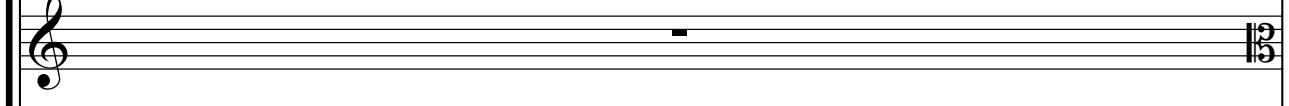
Fl. 280 
mf ————— *f* *mf* ————— *f* *mf* ————— *f*

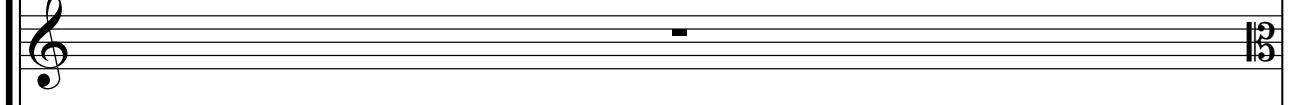
Ob. 
f *mf* ————— *f* *mf* ————— *f*

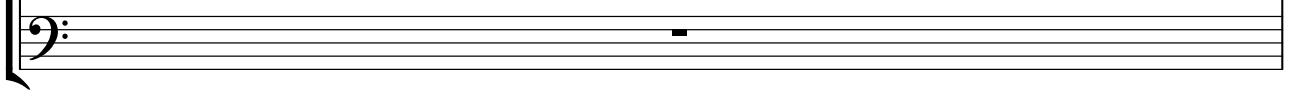
Bsn. 

(8) 
Vln. 1


Vln. 2

Vla. 1 

Vla. 2 

Vc. 

281

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mf < f

mp < mf

p < mp

mf < f

mp < mf

p < mp

mp

mp

f

mp

mp

f

mp

mf

f

mp

P

119

283

Fl.

Ob.

Bsn.

Vln. 1

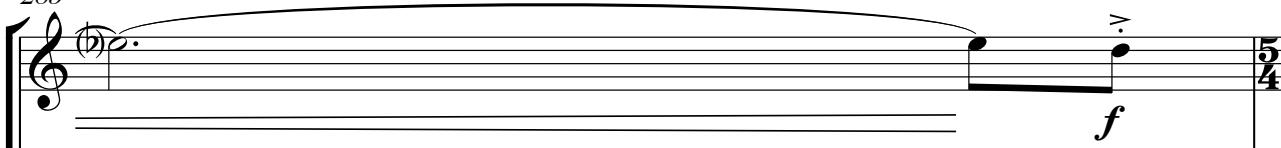
Vln. 2

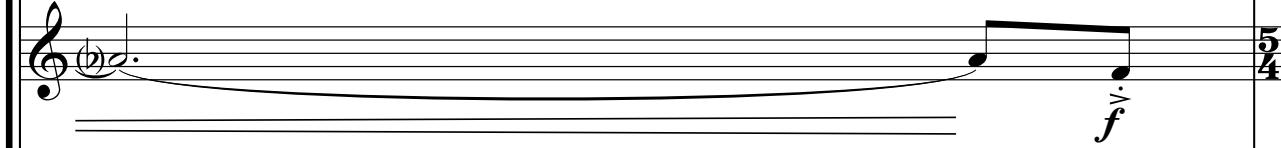
Vla. 1

Vla. 2

Vc.

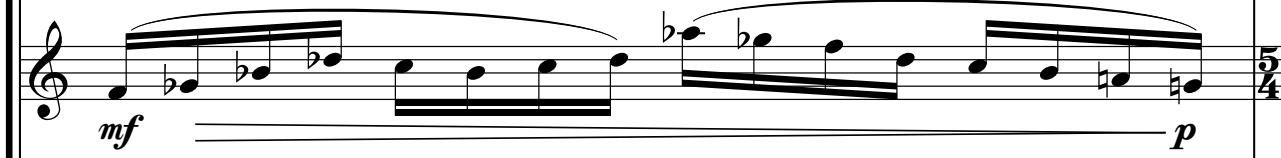
285

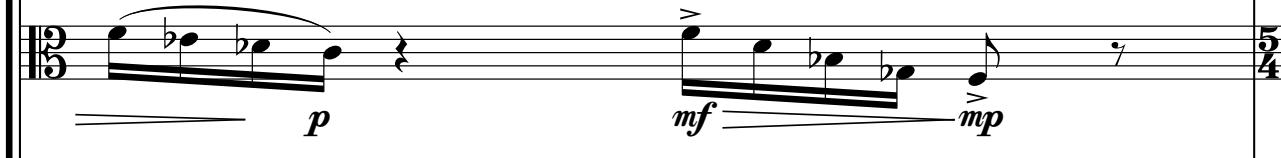
Fl. (2) 

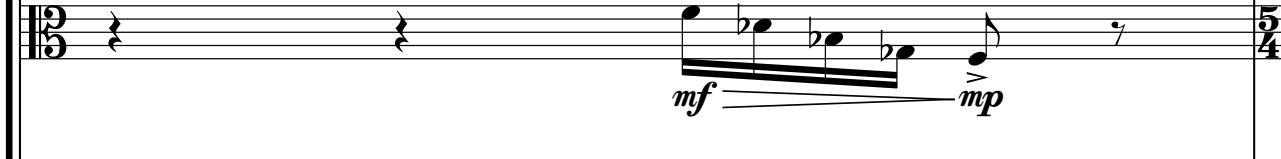
Ob. (2) 

Bsn. 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

286

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Flute part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: - (Measure 1), - (Measure 2), - (Measure 3), *mf* (Measure 4).

Oboe part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: - (Measure 1), - (Measure 2), *mf* (Measure 3), *p* (Measure 4).

Bassoon part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: *mp* (Measure 1), - (Measure 2), *mf* (Measure 3), *p* (Measure 4).

Violin 1 part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: - (Measure 1), - (Measure 2), *p* (Measure 3), *p* (Measure 4).

Violin 2 part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: - (Measure 1), - (Measure 2), *p* (Measure 3), *p* (Measure 4).

Viola 1 part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: *pp* (Measure 1), *f* (Measure 3).

Viola 2 part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: *pp* (Measure 1), *f* (Measure 3).

Cello part: Measures 1-2 (5/4 time), measures 3-4 (4/4 time). Dynamics: *mp* (Measure 1), *mp* (Measure 2), *f* (Measure 3).

287

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pp

f

pp

f

mf

p

mf

p

mf

p

mf

p

mf

mp

289

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mf \geq *mp*

mf \geq *mp* *mp*

mf \geq *mp*

p

p

p

p

291

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

294

This musical score page shows a section for orchestra starting at measure 294 and ending at measure 125. The score is divided into two systems by a vertical bar line.

Flute (Fl.): Playing eighth-note pairs. Dynamics: *pp*, *f*, *pp*, *f*, *pp*.

Oboe (Ob.): Playing eighth-note pairs. Dynamics: *pp*, *f*, *pp*, *f*, *mp*.

Bassoon (Bsn.): Playing sixteenth-note patterns. Dynamics: *mf*.

Violin 1 (Vln. 1): Playing eighth-note pairs. Dynamics: *f*, *p*—*f*, *p*—*f*.

Violin 2 (Vln. 2): Playing eighth-note pairs. Dynamics: *f*, *p*—*f*, *p*—*f*.

Cello (Vla. 1): Playing eighth-note pairs. Dynamics: *pp*—*f*, *p*—*f*, *p*.

Double Bass (Vla. 2): Playing eighth-note pairs. Dynamics: *pp*—*f*, *p*—*f*, *p*.

Cello (Vc.): Playing sixteenth-note patterns. Dynamics: *mf*.

297

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p — *f*

ff

fp —

ff

ff

f

ff

f

ff

ff

Q

Slowly evolving rhapsody....

300

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

302

Fl. *mp* *pp*

Ob. *mp* *p*

Bsn. *pp*

Vln. 1

Vln. 2

Vla. 1 *p*

Vla. 2 *p*

Vc.

This musical score page contains six staves of music for an orchestra. The top three staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The Flute and Oboe play eighth-note patterns in the first measure, followed by a dynamic change to *pp*. The Bassoon plays sixteenth-note patterns in the second measure. The bottom three staves are string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Double Bass (Vla. 1, Vla. 2). The Violins play eighth-note patterns in both measures. The Double Basses play eighth-note patterns in the second measure. Dynamics are indicated with *mp*, *pp*, and *p*. Measure 302 is divided into two measures by a vertical bar line.

304

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

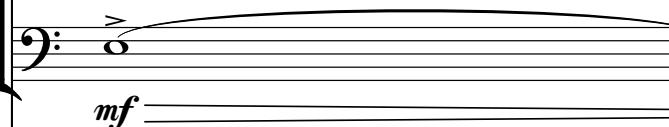
Vla. 2

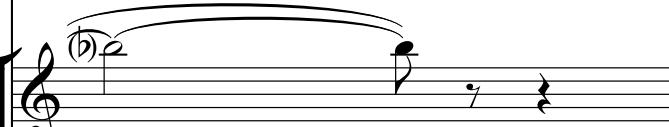
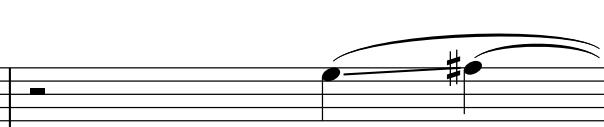
Vc.

306

Fl.  ***pp***

Ob.  ***p***

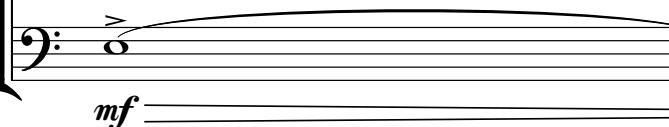
Bsn.  ***p***

Vln. 1  ***p***  ***p***

Vln. 2  ***p***  ***p***

Vla. 1  ***p*** 

Vla. 2  ***p*** 

Vc.  ***p***

308

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

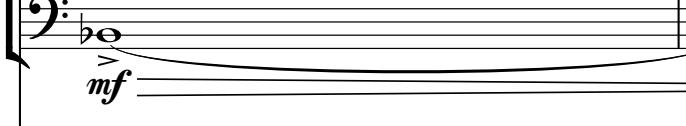
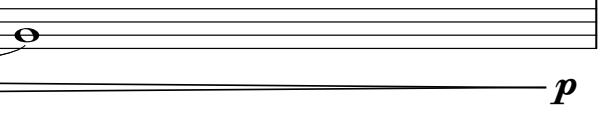
Vla. 2

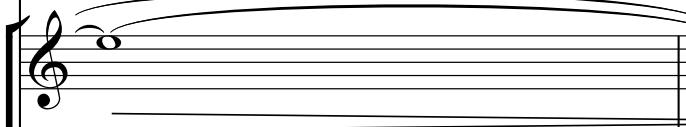
Vc.

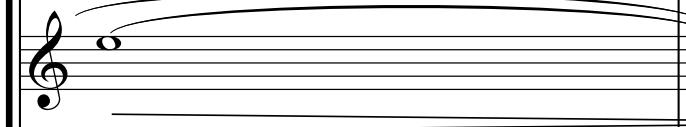
310

Fl. 
p

Ob. 
p

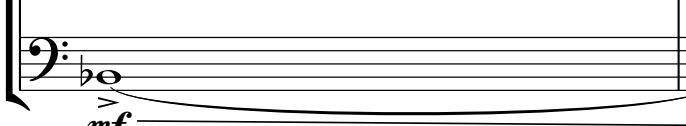
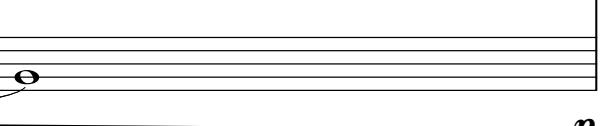
Bsn. 
mf 
p

(8) 
p

Vln. 2 
p

Vla. 1 
mp

Vla. 2 
mp

Vc. 
mf 
p

312

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

314

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

s'va

p

fp

mf

mp

p

mf

p

R

Shimmering waves....

135

316

Fl. *p* | *ff*

Ob. | *ff*

Bsn.

Vln. 1 (8) | *ff*

Vln. 2 | *ff* — *p*

Vla. 1 | *ff* — *p*

Vla. 2 | *ff*

Vc.

Detailed description: The musical score consists of two systems of staves separated by a vertical bar. The first system (measures 1-7) features Flute, Oboe, Bassoon, Violin 1, Violin 2, Cello, and Double Bass. The Flute has a dynamic 'p' followed by 'ff'. The Oboe has a dynamic 'ff'. The Bassoon has a dynamic 'ff'. The second system (measures 8-15) features Violin 1, Violin 2, Cello, and Double Bass. Violin 1 has a dynamic 'ff'. Violin 2 has a dynamic 'ff' followed by a dynamic 'p'. Both Cellos have dynamics 'ff' followed by 'p'. The Double Basses remain silent throughout both systems.

318

Fl.

Ob.

Bsn.

(8)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p

ff

319

Fl.

Ob.

Bsn.

Vln. 1 *f*

Vln. 2

Vla. 1

Vla. 2

Vc.

320

Fl.

Ob.

Bsn. $\frac{5}{4}$

ff

Vln. 1

Vln. 2

Vla. 1 $\frac{5}{4}$

Vla. 2 $\frac{5}{4}$

Vc. $\frac{5}{4}$

ff

This page contains six staves of musical notation. The first three staves (Flute, Oboe, Bassoon) are mostly silent. The Bassoon staff has a dynamic marking 'ff' below it. The next three staves (Violin 1, Violin 2, Double Bass) contain eighth-note patterns. The Double Bass staff also has a 'ff' dynamic marking below it. The last staff (Cello) is mostly silent. Measure numbers 320 are written above the first two staves. The time signature changes frequently throughout the page, indicated by the fraction above each staff.

S

Frenetic swirling....

139

321

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

323

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

f 3

ff

p — *f*

p — *f*

f *fp*

f *fp*

325

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

327

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

329

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Dynamic markings: *mp*, *f*, *p*, *fp*

Tempo markings: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$

Performance markings: *slurs*, *grace notes*, *dynamic arrows*

332

Fl.

Ob.

Bsn.

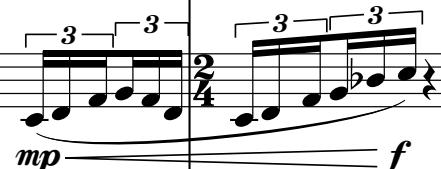
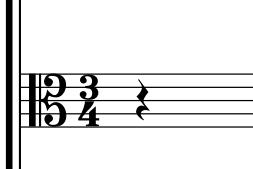
Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Fl. 335 
Ob. 
Bsn. 
Vln. 1 
Vln. 2 
Vla. 1 
Vla. 2 
Vc. 

338

Fl. $\begin{array}{c} \text{G} \\ \text{C} \end{array}$ 3 4 $\begin{array}{c} \text{F} \\ \text{D} \end{array}$ 5

Ob. $\begin{array}{c} \text{G} \\ \text{C} \end{array}$ 3 4 $\begin{array}{c} \text{F} \\ \text{D} \end{array}$ 5

Bsn. $\begin{array}{c} \text{B} \\ \text{E} \\ \text{A} \end{array}$ 3 4 5

Vln. 1 $\begin{array}{c} \text{G} \\ \text{C} \end{array}$ 3 4 $\begin{array}{c} \text{F} \\ \text{D} \end{array}$ 5

Vln. 2 $\begin{array}{c} \text{G} \\ \text{C} \end{array}$ 3 4 $\begin{array}{c} \text{F} \\ \text{D} \end{array}$ 5

Vla. 1 $\begin{array}{c} \text{B} \\ \text{E} \\ \text{A} \end{array}$ 3 4 $\begin{array}{c} \text{F} \\ \text{D} \end{array}$ 5

Vla. 2 $\begin{array}{c} \text{B} \\ \text{E} \\ \text{A} \end{array}$ 3 4 $\begin{array}{c} \text{F} \\ \text{D} \end{array}$ 5

Vc. $\begin{array}{c} \text{B} \\ \text{E} \\ \text{A} \end{array}$ 3 4 $\begin{array}{c} \text{F} \\ \text{D} \end{array}$ 5

Measure 338: Flute and Oboe play eighth-note patterns in 3/4 time, dynamic *mp*, with a crescendo over three measures to *f*. Bassoon rests. Violin 1 plays a sixteenth-note pattern in 3/4 time, dynamic *mp*, with a fermata over three measures to *f*. Violin 2 rests. Viola 1 plays eighth notes in 3/4 time, dynamic *mp*, with a crescendo over three measures to *f*. Viola 2 plays eighth notes in 3/4 time, dynamic *mp*, with a crescendo over three measures to *f*. Cello plays eighth notes in 3/4 time, dynamic *fp*.

339

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

The musical score page contains six systems of music, each with a different instrument's name on the left. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello 1 (Vla. 1), Cello 2 (Vla. 2), and Double Bass (Vc.). The score is in 2/4 time throughout. Measure 339 begins with a dynamic of *mp*. The flute, oboe, and bassoon play eighth-note patterns with grace notes. The violins play sixteenth-note patterns. The cellos play eighth-note patterns. The double bass plays sustained notes. Crescendos are indicated above the strings' staves. Measures 340-341 show similar patterns continuing with dynamics *mp* and *f*. Measures 342-343 show the patterns continuing with dynamics *mp* and *f*. Measures 344-345 show the patterns continuing with dynamics *fp* and *f*. Measures 346-347 show the patterns continuing with dynamics *fp* and *f*. Measures 348-349 show the patterns continuing with dynamics *fp*.

T

Flowing with intensity....

340

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

fp

f

342

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

fp

fp

fp

344 (w/ ob)

Fl. - **p** **mp**

(w/ fl)

Ob. - **p** **mp**

Bsn. **p** **f**

Vln. 1

Vln. 2 **pp** **fp**

Vla. 1 **pp**

Vla. 2 **pp**

Vc. **3** **mf** **3**

This musical score page contains eight staves of music. The top three staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The bottom five staves are string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Cello (Vc.). The music is divided into two measures by a vertical bar line. In the first measure, all instruments play sustained notes with specific dynamics: Flute (p), Oboe (p), Bassoon (p), Violin 1 (p), Violin 2 (pp), Viola 1 (pp), Viola 2 (pp), and Cello (p). In the second measure, the dynamics change to mp for Flute, Oboe, and Bassoon; f for Bassoon; fp for Violin 1, Violin 2, and Viola 2; and mf for Cello. The score also includes performance instructions like '(w/ ob)' above the Flute staff and '(w/ fl)' above the Oboe staff.

346

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

p *3* *mf* *3*

p *3* *mf* *3*

p

mp *p* *fp*

mp *p*

fp *mp* *p*

fp *mp*

p

mf

348

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp 3

mp 3

p f

mp p

fp mp p

fp mp

p

fp

p

fp

p

mf

350

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

352

Fl. *mf* 3 3 *p*

Ob. *mf* 3 3 *p*

Bsn. *f* *mp* *cresc poco a poco*

Vln. 1 *mp* 3 *cresc. poco a poco*

Vln. 2 *p* *mp* *cresc. poco a poco*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. *f* *mp* *cresc poco a poco*

354

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

356

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mf

p

o

3

3

p

mf

p

mf

o

358

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Bsn.

Vln. 1 *3*

Vln. 2 *3*

Vla. 1 *p* *fp*

Vla. 2 *p* *fp*

Vc. *p*

360

Fl. *p* *ff*

Ob. *p* *ff*

Bsn. *molto* *ff*

Vln. 1 *3 3 3 3* *ff*

Vln. 2 *molto 3 3* *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. *molto* *ff*

8va-

U

Winding down....

159

362

Fl.

Ob.

Bsn.

(8)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

1

f

f p

f

f

364

Fl. *ff* *mp*

Ob. *ff* *mp*

Bsn.

Vln. 1 *ff* *mp*

Vln. 2 *ff* (TIME) *mp*

Vla. 1 $\frac{2}{4}$

Vla. 2 $\frac{2}{4}$ *p* *pp*

Vc. $\frac{2}{4}$

366

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

mp

mp

mf

sul tasto

mp

sul tasto

mp

mf

p

pp

mf

pp

369

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Vln. 1

Vln. 2 *mp*

Vla. 1 *sul tasto* *mp* *pp*

Vla. 2 *sul tasto* *mp*

Vc. *sul tasto* *mp*

372

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pizz.

pp

pizz.

mp

(sul tasto)

mf

pizz.

mp

pizz.

mp

Fl. 374 rit. (♩ = 60)
Ob. p
Bsn.
Vln. 1 arco p pp mp
Vln. 2 p pp
Vla. 1 pizz. ♯ p
Vla. 2 ♯ p
Vc.

Fl. 378 *p* *pp* $\frac{5}{4}$

Ob. *pp* *p* $\frac{5}{4}$

Bsn. $\frac{5}{4}$

Vln. 1 *pp* *mp* $\frac{5}{4}$

Vln. 2 *(sul tasto)* *mp* *p* $\frac{5}{4}$

Vla. 1 *arco* *sul pont* *ord* $\frac{5}{4}$

Vla. 2 *pp* *p* *pp* $\frac{5}{4}$

Vcl. *p* *arco, sul tasto* $\frac{5}{4}$

Vc. $\frac{5}{4}$

V Calm; entranced....

381

Fl.

Ob. *pp*

Bsn.

Vln. 1 *sul tasto* *p*

Vln. 2

Vla. 1 *sul tasto* *p* *mp*

Vla. 2

Vc.

383

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

3

p>pp

p>pp

3

p

pp

n

arco, light bow bounce

pizz.

p

pizz.

3

3

pizz.

arco, lightly bow bounce

p

386

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

sordino, sul tasto, no vib.

arco, light bow bounce

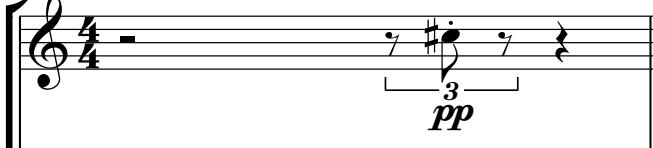
pizz.

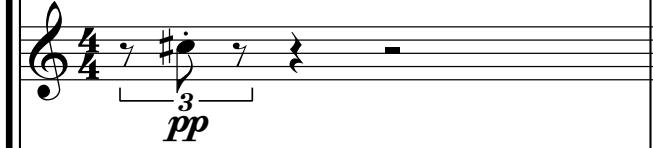
p

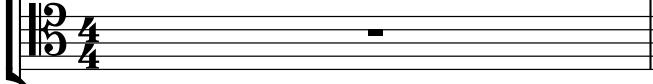
pp

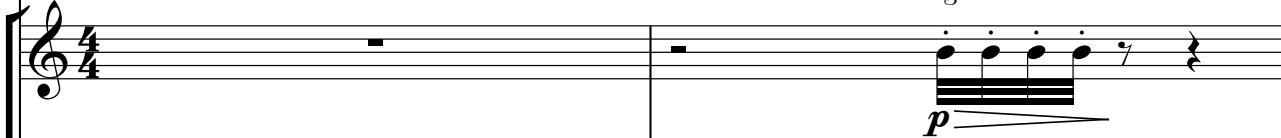
pp

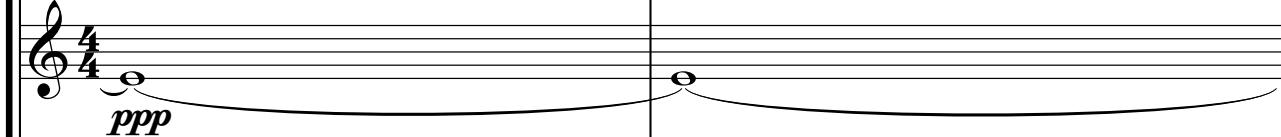
389

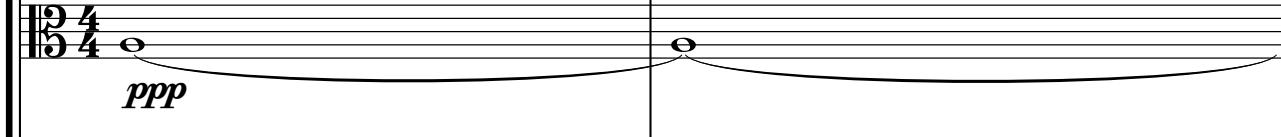
Fl. 

Ob. 

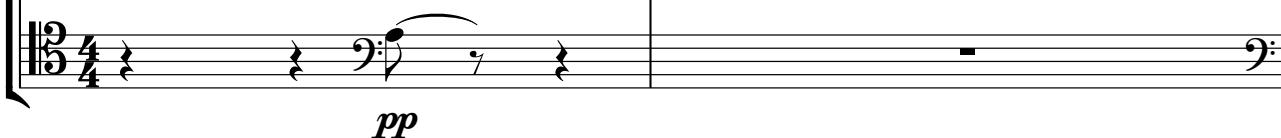
Bsn. 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

391

Fl.

Ob.

Bsn.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

pp